

PLAYS AND ACTS AT THE THEATERS THIS WEEK

The Weekly Calendar

ACADEMY OF MUSIC.
Tuesday and Wednesday, with Wednesday matinee—"Sari."
Friday and Saturday, with Saturday matinee—"Some Party."

STRAND THEATER.
All the week, with daily matinees—Grayce Scott Company in "Snow White and the Seven Dwarfs."

LYRIC THEATER.
All the week, with daily matinees—Popular vaudeville, with change of bill on Thursday.

SAVAGE'S SUCCESS, "SARI."
FOR TUESDAY AND WEDNESDAY

Emmerich Kalman, the Hungarian composer, who wrote the music of Henry W. Savage's operetta triumph, "Sari," which comes to the Academy on Tuesday and Wednesday, and Wednesday matinee, was until recently in active newspaper work in Budapest, Hungary.

It was music critic on Pest Hirlap, the leading paper of Budapest, of which Ferenc Molnar, author of "The Devil," produced by Mr. Savage, is editor-in-chief.

Kalman is one of the younger of Hungarian composers, but already he has two big successes to his credit: "Sari," the newest one, which has duplicated in the United States its enormous success in all the capitals of Europe, and "The Red Hussars," produced in this country by Mr. Savage several seasons ago. This earlier operetta failed to make as deep an impression in this country as it did in Europe, where it was known as "Autumn Manoeuvres," and where it has been a favorite for four seasons, but it appealed to every lover of good music who heard it. Mr. Savage did not lose his faith in Kalman's ability to write, and bided his time. His faith has been amply justified by "Sari." Since the success of "Sari" there is a demand for operettas by Kalman.

After the New York performance of "Sari," Charles Henry Meltzer, one of the foremost of New York music critics, had this to say of Kalman's music: "He has not only at his finger tips, like Strauss, and he can orchestrate almost as cleverly as Smetana. He's a modernized and charmingly Magyar Balfe. The music of Kalman's 'Sari' will assure its triumph here as it did elsewhere. It has race and feeling, style and charm. The composer has the genuine rhythmic sense. He writes songs that can be sung and played and whistled."

"SOME PARTY" HERE THIS WEEK.
IS A NEW MUSICAL COMEDY

Of "Some Party," which comes to the Academy of Music on Friday and Saturday, with Saturday matinee, the advance agent says:

"No, it is not the name of a new magazine or a cigar, but that of the very newest creation in musical comedy—one fashioned after the ideas of the twentieth century, with vulgarity eliminated and filled with up-to-the-minute humor, music and dress. 'Diversion' of the most humorous kind, interspersed with whistly tunes and real living fashion models, accompanying a consistent story bearing upon the adventures of a lonely man, who, going out to dispel gloom, partakes of too much liquid refreshment and returns to his home with several men, including a chauffeur, the latter not on invitation, but to collect his bill. The sad awakening happens when his wife returns from a visit and finds her house full of strange men. The husband has a difficult task to figure out a logical excuse, and fun is dealt out in abundance."

"No musical comedy in recent years has offered such an array of stars as are included in this cast, among them being Walter Lawrence, of vaudeville fame and star for A. H. Woods in 'The Women Haters' Club, which was quite successful on Broadway; Tom Waters, that quaint comedian, who was starred in 'The Pink Lady' and was also one of the all-star revival of 'The Candy Shop'; Eddie Garvie, a leading light with Julian Eltinge in 'The Fascinating Widow' and 'The Crinoline Girl'; Gene Luniska, who made a decided success in 'The Spring Maid'; and Stella Hoban, star of 'The Queen of the Movies,' besides others of equal note, together with the fashion-plate chorus."

William Keith Elliott, one of our rising young song writers, is responsible for the lyrics and music, and it is said that the tunes are of the whistling sort and the kind that you will soon hear played by every hurdy-gurdy and on your piano. There are eight numbers, and every one a hit."

GOOD FEATURES PROMISED FOR LYRIC'S TWO BILLS

Many good features are promised in the two shows coming to the Lyric this week. Some of the acts are decidedly unique. For example, there is the act billed as Lady Alice's Pets. Lady Alice's Pets is a troupe of trained rats, cats and dogs. It seems difficult



Scene From "Sari," Academy, Tuesday, Wednesday and Wednesday matinee.

to imagine that any one would attempt to train a rat. But it has been done. Lady Alice not only reconciles the three species of animals to living together, but makes them perform all sorts of stunts. If any particular distinction is deserved it belongs to the rats, who have learned to do Lady Alice's bidding.

Another big feature of the bill will be the Gordon Highlanders, an act that scored a success here several months ago. It is one of the classic musical acts now in vaudeville. The three brothers and sisters are all versatile instrumentalists. They are also singers and dancers. The act is distinguished by the wide variety of entertainment it affords.

Prominence is given Dorothy Meuther on the new bill. Characterization is Miss Meuther's forte. In a number of chatty comedy songs she introduces various types under various circumstances with pronounced success. Miss Meuther begins her performance in an Italian costume, singing an international ballad, then proceeds with her character studies. In the act she makes three changes of costume.

The Great Leon and Company, on the same bill are exponents of Hindu magic. The production is a comedy-mystery spectacle in one act and two scenes. It is a succession of baffling and bewildering illusions, weird, uncanny mysteries, scenic surprises and sensational illusions.

Frank Gaby, who is heralded as "the best comedy ventriloquist in the business," will make his first appearance here. He carries a large and diversified equipment. Gaby is an excellent vocalist and uses his singing voice to good advantage in his performance.

The bill for the latter half of the week includes the following: Thurbur and Thurbur, acrobatic comedians; Harrington and Perry, a cute "sister act," both of the girls being clever and pretty singers and dancers; Merrell, Otto and Company, in the dramatic sketch, "Wards of the U. S. A.," the original Clapper Comedy Four, a male quartet, and the spectacular pantomime "Roosevelt in Africa."

GREAT PICTURE SPECTACLE SHOWN AT STRAND NEXT WEEK

For two weeks, beginning January 2, the Strand Theater will be devoted to the display of the great motion picture, "The Battle Cry of Peace."

Of this production, Heywood Brown wrote, in the New York Times:

"What is the theme of 'The Battle Cry of Peace,' the feature film which was produced last night at the Vitagraph Theater. The picture shows a war not at wireless and cable range, but well within the corporate limits of New York."

"The Battle Cry of Peace" is frankly a propaganda play for preparation, and as such it is always earnest, always persistent and at times decidedly eloquent. The personal interest in the drama is lost now and again, but the



DOROTHY MEUTHER, at the Lyric.

central theme of the necessity of armament is always in mind. The achievements of the camera are remarkable. The company which was employed in making 'The Battle Cry of Peace' must have left a devastated and not a few feet of good comedy region behind it like Belgium in the

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Stella Hoban,
May Wallace,
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armies ever since the war began, and we for one were inclined to doubt the authenticity of the report until a shell came in the window of Harmony Hall and broke up a peace meeting. Shells came fast then, and bombs, too. Down go houses, sheds, bridges and all in the face of the devastating fire. The guns of the harbor forts are shown in action, but they are outraged by the fleet of the enemy and the army of German lands in New York.

With the foe come the horrors. John Harrison and Mr. Vandergriff, the peace advocates, are shot. Harrison subsequently recovers in miraculous fashion only to die of a bayonet thrust. Virginia Vandergriff shoots the enemy spy and in the most horrible scene of all Mrs. Vandergriff kills her two daughters to save them from drunken soldiers. The shooting of the little girl by her mother is quite the most horrible thing we have ever seen on stage or screen. The agony scene is so well adapted to presentation at this particular season. The success of the campaign for preparation rests upon searing people into a realization of the needs for defenses we can stand any horrors pictured for a good purpose. Preparation may keep our horrors on the screen. Lay on Macduff, say we."

"Snow White"

Any one who visited the Strand Theater yesterday during the initial performance of DeWitt Newing's new presentation of "Snow White and the Seven Dwarfs" found audiences of children as well as grown-ups, but they were all children yesterday, and all evinced the greatest enthusiasm in following the delightful little fairy story, which is so well adapted to presentation at this particular season.

It was said in this column last season, when "Snow White and the Seven Dwarfs" was first offered here, that the name of the producer would have been famous in Richmond had he done nothing else save arrange for the presentation of that little fairy story.

Miss Scott again proved a most attractive Snow White. She has many changes of costume during the course of the story, at times appearing in the rags of another Cinderella, at others in the silvery dress of the little princess, and again in the brown garb of a little forest dweller. And she so fairly radiates life and enthusiasm to those around her and across the footlights to the audience beyond. Miss Scott is at her best in a role similar to Snow White, and yesterday and last night was even more attractive than usual.

But it is to the children of the east that most honors are due. Little Myrtle Mountcastle has done wonderfully well in other plays, but she simply outdid herself last night. She is the leader of the maids of honor, she is the beautiful yellow butterfly that flits through the window of the dwarf's house to dance with Snow White, she is the life of every scene in which she appears.

Charles Lewis, as Black, is another of the kiddies who does remarkably well. So also does Little Jack Mountcastle as Quee. Robert Lawson, Jess Sporn, Herbert Sutton, Joseph Hunnycutt and Oscar Gullett are the other little dwarfs, and each of them deserves great praise for his work. Nor can one fail to mention the beauty of the maids-of-honor and their highly effective work. Misses Betty Bruffy, Elizabeth Dunbar, Alice Sany, Margaret Carter and Grace Morano are the kiddies.

Orla Lee made a very attractive Queen Brangarum, even if she was a very wicked queen, and gave an excellent performance. Sam Crawford again appeared in the role of Witch Hex, and once more achieved merit. Her make-up is a masterpiece. Herbert Charles had the role of Prince Florimond, and made a very pretty

figure of a prince. DeWitt Newing again scored a success as Sir Dantprat. Bombar, while Herbert Curtis made an acceptable huntsman.

The sets are pretty in themselves, and the many devices resorted to give the play that touch of fairyland so necessary to its success, are unusual. There is the burning cauldron, in the witch's hut, through which the transformed characters make their appearance. There is the beautiful forest scene, the light effects of which are quite notable. There is the dwarf's hut, with the miniature furniture and the queer little figures dancing about, into which the yellow butterfly flitters through an open window. And then there is the court scene in which Snow White is wedded to her Prince Florimond.

"Snow White and the Seven Dwarfs" is a feast for the children and a real attraction for their parents. As was said last season, you will regret it if you do not witness this play during one of the performances this week. Snow White will be presented at the Strand during the entire week with daily matinees. Miss Scott is to hold stage receptions following the Monday, Wednesday and Friday matinees, and Manager Newing will begin the New Year's performance at 2 o'clock.

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